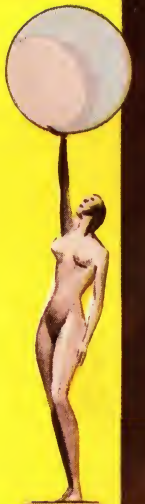
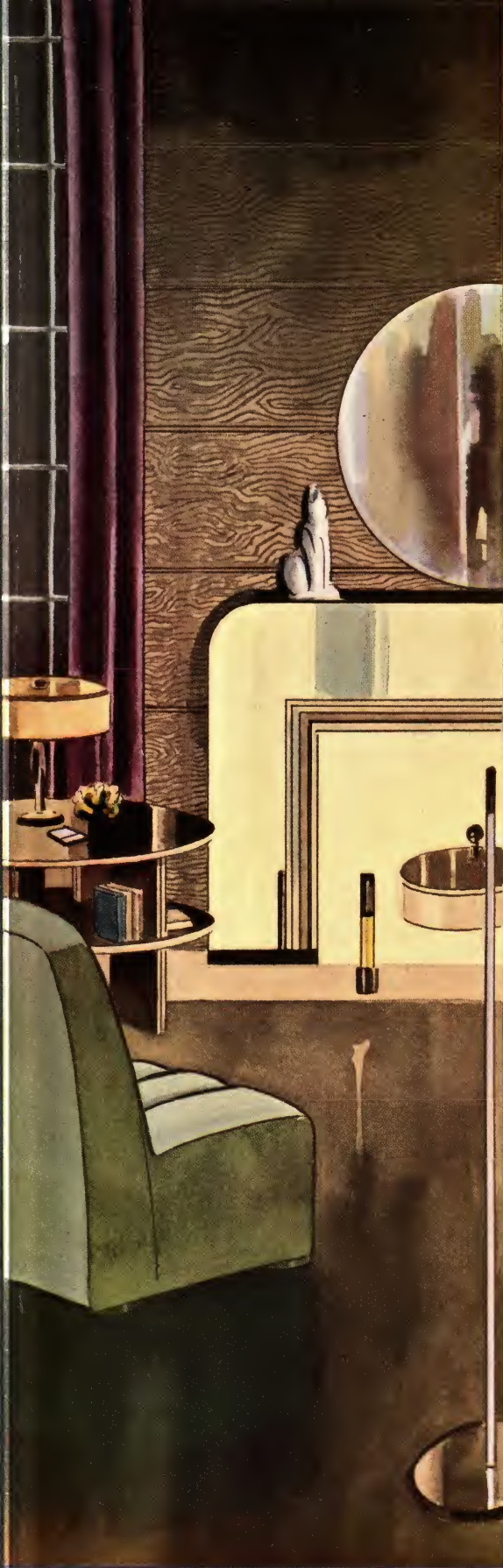


ART-PLY

FOR MODERN INTERIORS



ART-PLY

SPECIFICATIONS
AND TECHNICAL DATA

1938
EDITION

VANCOUVER PLYWOOD & VENEER CO.

EXCLUSIVE MANUFACTURERS OF ART-PLY (Inlaid Fir Plywood) and VAN-PLY (Standard Fir Plywood)

VANCOUVER, WASHINGTON, U. S. A.



ART-PLY FACTORY REPRESENTATIVES

Chicago Illinois: 340 West Harrison, Mr. P. H. Holliday.

Detroit, Mich.: 746 New Center Bldg., C.J. Ashton Company.

Houston, Texas: 538 West 21st Street, Mr. R. C. Frederick.

Los Angeles, California: 423 Petroleum Securities Building,
Mr. G. C. Phillips.

New York City: 220 East 42nd Street,
Mr. G. Freeman Tibbetts.

St. Louis, Mo.: 6222 Nottingham Ave., Mr. S. W. Cornell.

No more battens or visible joints. . . ART-PLY
does away with this former objection to plywood

YOU CAN'T TELL WHERE THE PANELS JOIN!



A long sought goal has been achieved. A manufacturing method has been developed which abolishes forever those unsightly battens which have heretofore been used in an attempt to hide the unsightly joint. This new paneling . . . named ART-PLY, is "self-joining" . . . uses its own pattern to cover and seal joints; making them invisible.

ART-PLY is very ingeniously manufactured with a neat narrow moulding (flush with the surface) which not only makes indistinguishable all joints but breaks up an otherwise plain surface into attractive, decorative panels.

ART-PLY is **all** wood; made from 3-Ply Durable Douglas Fir; welded together.

ART-PLY offers a new, modern interior mode for homes, studios, offices or public buildings. For remodeling it has no rival. It will go over old unsightly walls and ceilings, and can be easily and quickly finished without delays, and affords **dry** construction.

ART-PLY is manufactured in four standard patterns; in standard 4 x 8 ft. sections. The edges are rabbeted and mouldings for joints, brads and complete installation instructions are furnished with each package of ten 4 x 8 panels.

ART-PLY has great tensile strength; will not crack, bulge, sag, or crumple. Installation is simple and low in cost. Stain it, paint it, enamel it; or stencil it . . . ART-PLY will take any finish wood will take.



ART-PLY panels are redried to low moisture content which assures a smoothly sanded surface and beautiful finish.

ART-PLY is manufactured by one of the oldest and best equipped plywood plants of the Pacific Northwest. Panels are preserved by careful wrapping. Every panel is carefully inspected before it is wrapped for shipment. Each is examined for defects and moisture content. Only the finest and most perfect old growth yellow Douglas Fir is used in making ART-PLY. The mouldings made from the same wood receive special attention, harmonizing and matching perfectly, regardless of how placed, and are manufactured with specially designed machines in our own plant. Mouldings are cemented in place with casein glue which "welds" them permanently, making them an indestructible part of the panel surface.

Each package contains 10, 4x8 ft. panels and 12 extra pieces of mouldings for joints (two extra for good measure), a generous supply of brads for fastening, and installation and finishing specifications.

ART-PLY, if nailed well to the studs, furring strips or backing, will never warp or bulge, and will afford practically an indestructible surface for any room.

Manufactured Exclusively by

VANCOUVER PLYWOOD & VENEER COMPANY

VANCOUVER, WASHINGTON, U. S. A.

RANDOM PLANK

(No. RP-10) Size 4 ft. x 8 ft. Sections
16-8-14-10 Inch Planks
Two Edges Rabbeted

STANDARD PLANK

(No. SP-20) Size 4 ft. x 8 ft. Sections
16 Inch Planks
Two Edges Rabbeted

(Left)



RECTANGULAR TILE

(No. RT-30)

Size 4 ft. x 8 ft. Sections
16" x 32" Rectangles
All Edges Rabbeted

(Right)

SQUARE TILE

(No. ST-40)

Size 4 ft. x 8 ft. Sections
16" x 16" Squares
All Edges Rabbeted





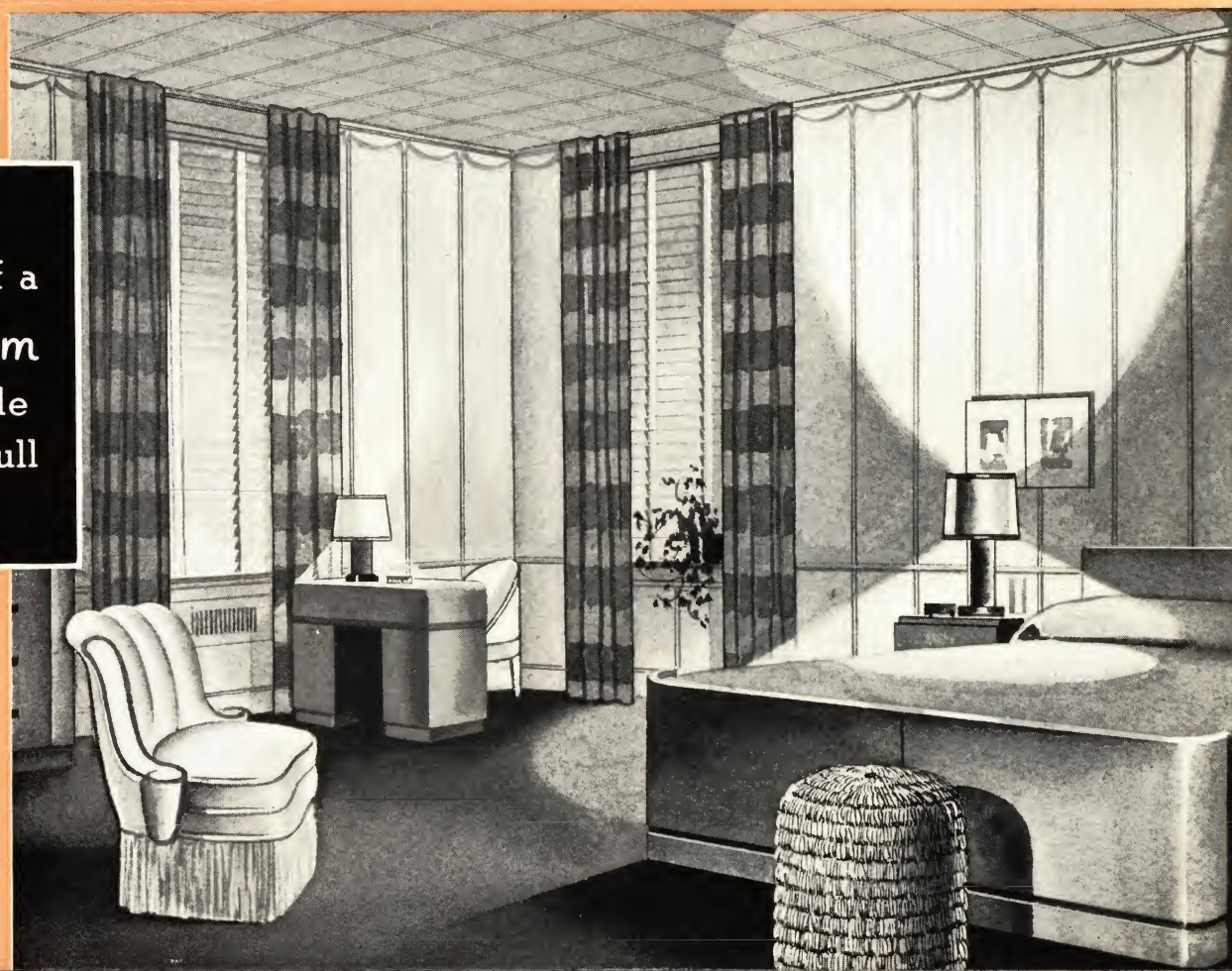
The Designer calls it
his room of modern
Inspiration

A very practical design
when done with ART-PLY

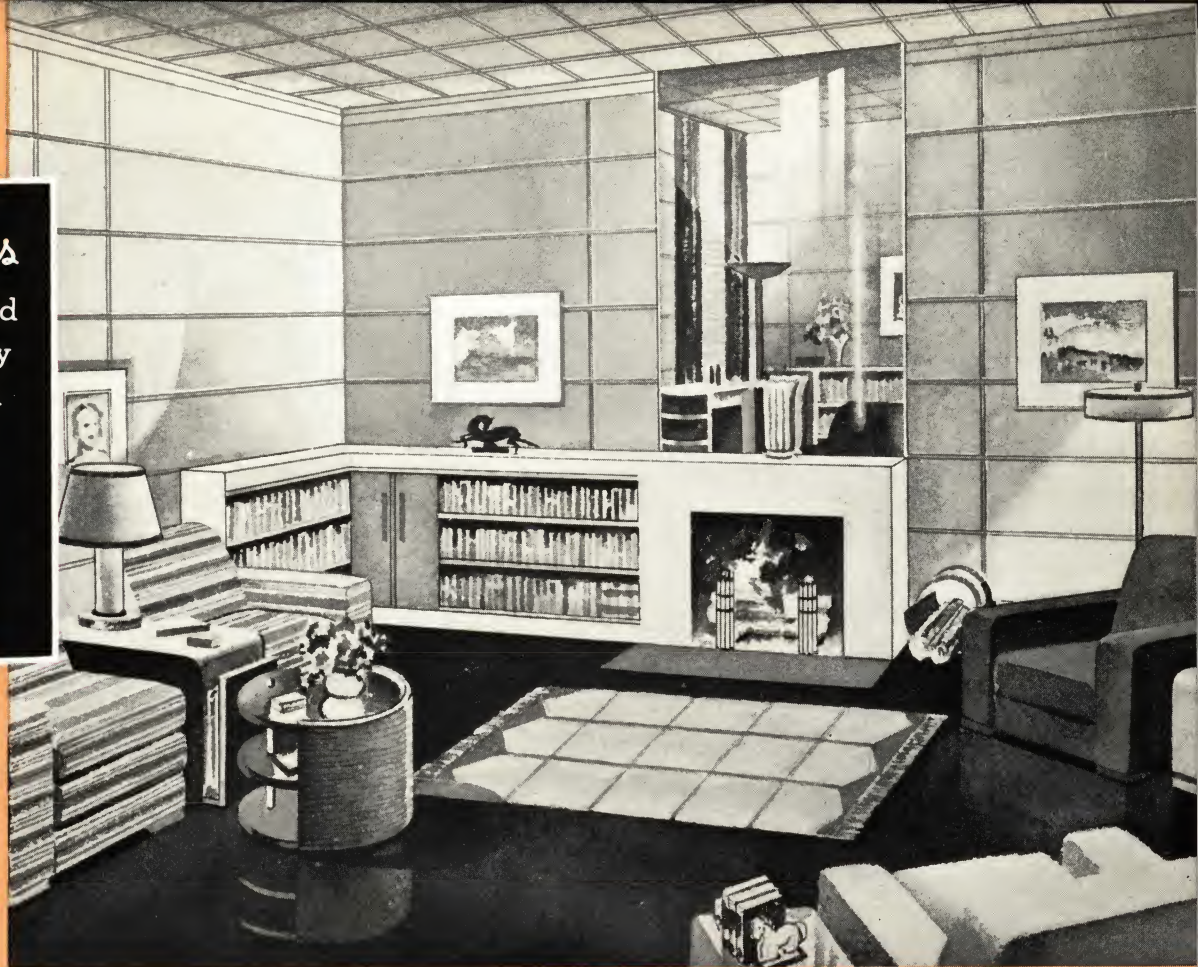
The semi-horizontal walls in the drawing room or living room shown above are constructed with Art-Ply Rectangular Tile (RT-30). This gives an effect of the popular horizontal mouldings without modernistic extremes. Can be finished to suit color scheme of room. The frieze over windows is very effective.

Can you
conceive of a
Bed Room
more simple
and yet so full
of charm

Walls in this beautiful bedroom are of Art-Ply Standard Plank (SP-20). The ceiling is Art-Ply Square Tile (ST-40). A scalloped moulding adds just enough daintiness.



Smartness
is so easily and
inexpensively
attained with
ART-PLY
in the
Living
Room

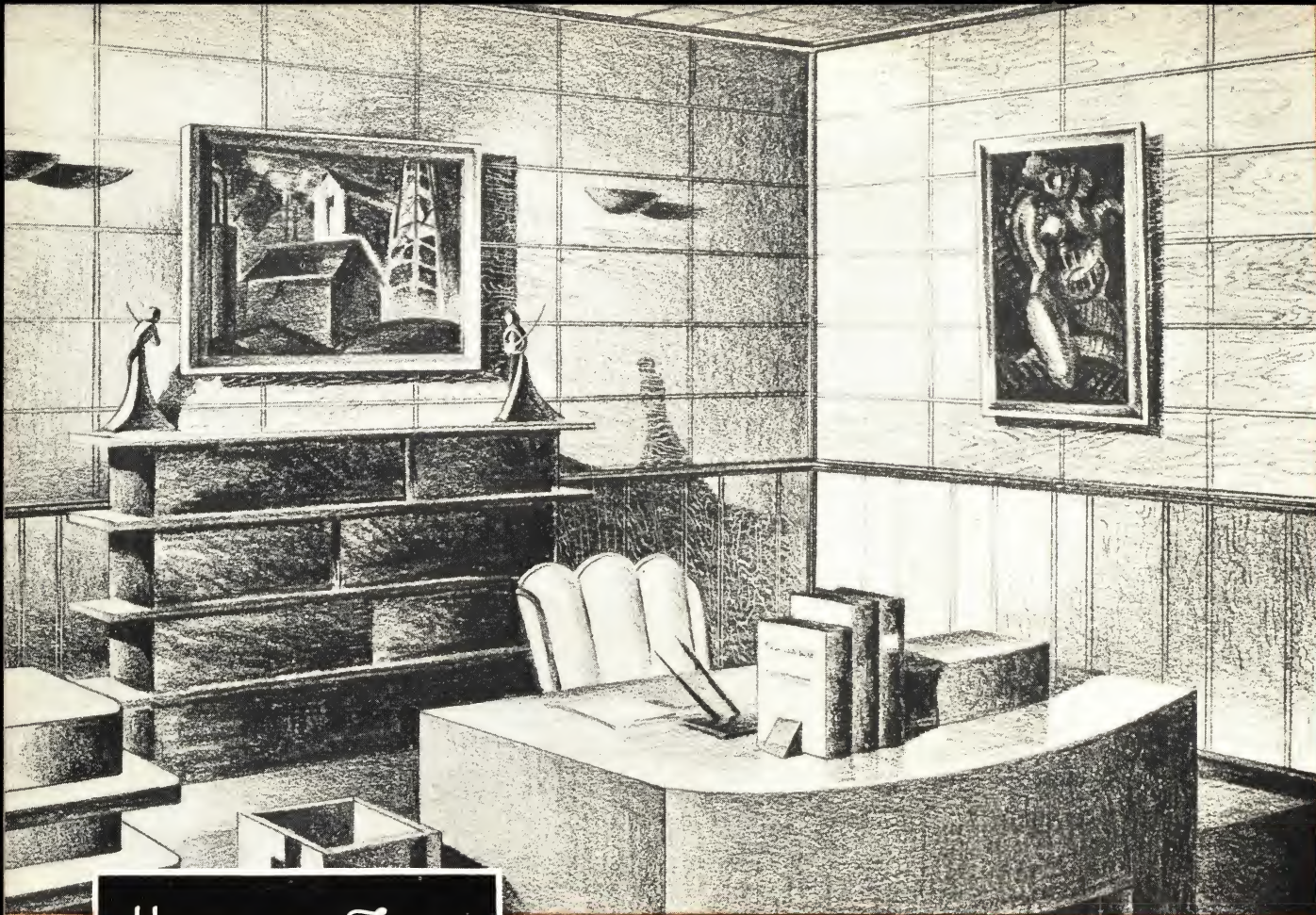


This attractive library has Art-Ply Square Tile (ST-40) for the ceiling. The walls are constructed by running Art-Ply Standard Plank (SP-20) horizontally around the wall and joining the sections with strips of Art-Ply Square Tile (ST-40). Strips are made by sawing sections into three 8 ft. strips.



Enrich your
home with a
Dining
Room
paneled with
ART-PLY

From the floor start with wainscoting of Art-Ply Rectangular Tile (RT-30); above chair rail use Art-Ply Standard Plank (SP-20); above, run strips sawed from Rectangular Tile. Decorate with stencil.



Home or Town Office

If you want some-
thing smart but
inexpensive

Art-Ply Random Plank (RP-10) is used for wainscoting; Rectangular Tile (RT-30) above; ceiling in Square Tile (ST-40). Finish in any tint or shade and let grain show through.

What could be better for the party room than durable Art-Ply? Random Plank, Square Tile and Rectangular Tile are used for this room.

Basement Recreation Room

Smart, durable and so
quickly constructed



If you could only
see this beautiful
Breakfast Room
in its lovely
pastel colors

You should see this attractive breakfast room in color. Wainscoting is Art-Ply Rectangular Tile (RT-30); cream enamel. Above is chalk blue Random Plank (RP-10). Ceiling is Square Tile, finished in cream to match wainscoting.



Kitchen
in prize
winning home

—
First Prize in
"National Better
Home Contest"
of Better Homes
and Gardens

Random Plank (RP-10) is used for walls; Rectangular Tile (RT-30) on ceiling. Kitchen finished in rose enamel, completely covering grain.

Description and Specifications for ART-PLY

SIZE OF PANELS AND PACKAGING

ART-PLY is manufactured from durable Douglas Fir, in panels of standard size: 48 inches x 96 inches; 3-ply, $\frac{1}{4}$ inch thickness. Each package contains 10 panels; extra moulding for all joints; envelope of 1" brads, and specifications for applying and painting. All wrapped in Manila, and labeled.

PHYSICAL CHARACTERISTICS

The basic construction of ART-PLY is the same as that of the best Douglas Fir Plywood. The veneers are rotary cut from the finest Douglas Fir available. The mouldings are made from old growth Fir and welded in so expertly with casein glue that the high tensile strength of these laminated panels is preserved. All ART-PLY panels are scientifically redried, bringing the shipping moisture content down to approximately 10%. ART-PLY is extra warp-resistant; light in weight; and has a thermal conductivity of only 3.12. When used for an ordinary conventional frame wall with siding, building paper, sheathing and an interior wall lining, the conductance is only .250. Infiltration of air is less

when ART-PLY is used than with practically any other wall materials, all ART-PLY joints being sealed with in-laid mouldings.

REPRESENTATIVE USES

ART-PLY is a decorative wall material in four standard patterns, and can be used for any room in the house. In comparison to plaster, ART-PLY is less expensive, less troublesome and far more lasting. Weeks are saved in construction time and the house is free from the tons of moisture required in plastering. For remodeling, ART-PLY is unexcelled. It will go readily over old plaster and papered walls. ART-PLY is popular in business office construction, and where the ceilings are of some good sound-absorbent material. ART-PLY gives ample acoustical quality along with indestructible walls.

PRICES

ART-PLY costs less than plaster, and is comparable in price with other wallboard on the market . . . in all cases, less in price when construction time and durability are considered.

For Test Data on ART-PLY see "Facts About Douglas Fir Plywood" in the Wallboard Section of SWEETS.

How to Apply ART-PLY



Like any ordinary Douglas Fir Plywood, ART-PLY can be nailed directly to the face of the studs. In new construction, they are usually 16 inches, or 24 inches on center. In either instance, headers, or cross members, should be inserted between the studs approximately three feet apart, as well as at the top and the bottom of the studs. Where a dado, or wainscot is desired, a header must be placed to form a base for the ART-PLY joint, as well as for the chair rail moulding.

ART-PLY also can be applied over furring strips or any solid wood backing. When furring strips are used, these should be so spaced that the rabbeted edges and ends of all ART-PLY panels have a solid even foundation, thus affording a permanent nailing base for both the panels and the small joint mouldings which are to be glued and bradded into place after the panels are installed.

NAILING:

Four penny finishing nails should be used, spaced eight inches apart, and nailed through the rabbeted edge to the studs or base material. The small mouldings which cover all joints should be bradded with a very small gage 1" brad (these come in all packages of ART-PLY) after the moulding has been glued in place. In addition to nailing the rabbeted edges, the faces of the panels should be nailed to the intermediate studs or furring strips with four penny finishing nails every two feet, countersinking all nail heads.

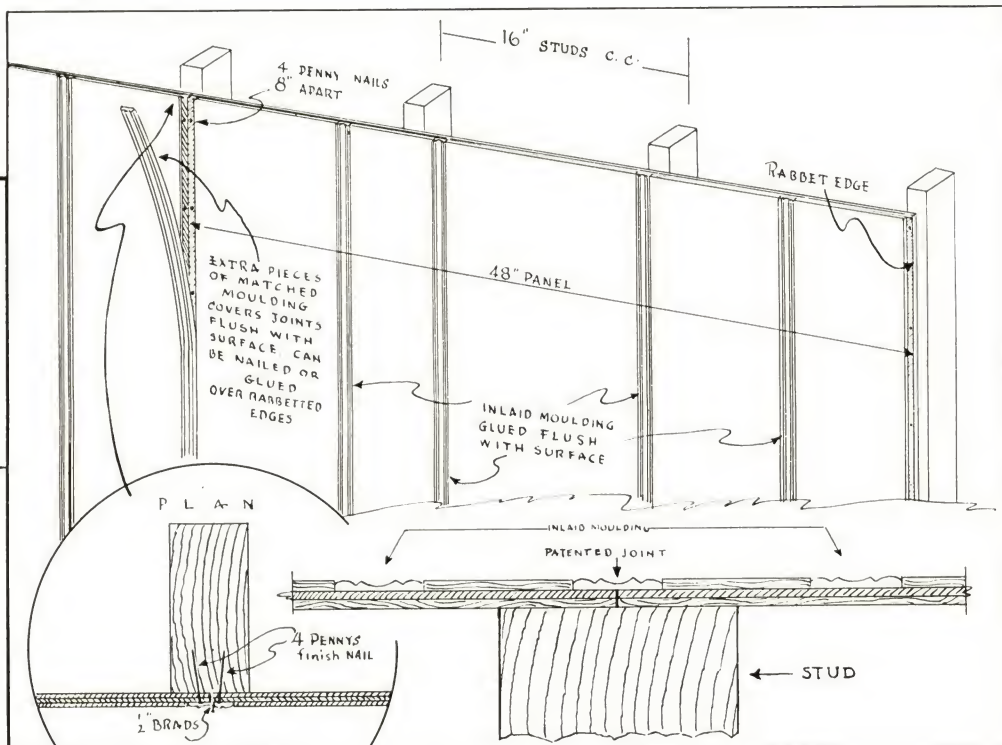
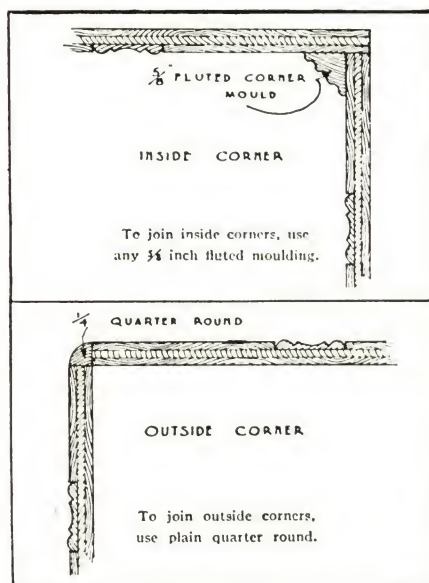
TRIM:

Baseboard, cornices, door jambs, or window casings can be laid over ART-PLY because mouldings on ART-PLY are even with the surface at the joints as well as on the face. There is no problem of protruding battens.



CEILING INSTALLATIONS

When using ART-PLY tile patterns for ceilings, the application should begin in the center of the room. Measure the width and the length of the room, and locate the center point on the ceiling. The first panel should be centered over this point. This will insure a balanced appearance, as the spacing of the moulding will be the same when the four outer edges of the ceiling are reached. In the majority of cases, it will be found that the joists will not conform to this idea. Thus it is necessary to install furring strips or a solid backing over the joists. Furring strips should be nailed across the joists in conformity with the ends and sides of the first panel, about two feet apart. Be sure that the ends of each panel have adequate nailing base. This specification is used with practically all designed ceiling applications regardless of material.



CORNER CONSTRUCTION

Finish inside corners (where the walls butt together at right angles) by applying a quarter-round or fluted moulding from baseboard to ceiling. Finish outside corners (where the walls butt together at right angles) with a quarter-inch, quarter-round along the **outside** edge of the corner from baseboard to ceiling. This conforms to the thickness of the ART-PLY, and makes a completely sealed joint.

REMODELING WORK

ART-PLY can be applied over old plastered walls and ceilings. First remove all loose plaster. When furring

strips are to be applied, be sure that strips are so spaced that all edges of the ART-PLY section come directly over the strips, thus giving a firm backing to all joints. Ordinary $\frac{1}{4}$ plywood can be ripped and used as furring strips.

BACK PRIMING

Experience has shown that it is necessary to prime the back of all panels with boiled linseed oil or other good primer before putting in place. In confined wall areas, condensation at some time is bound to occur, and by priming this is insurance against moisture absorption.

INSULATION OR AIR CONDITIONING

In inside wall construction, ART-PLY usually has sufficient insulation efficiency without being backed up with other insulation material. And inasmuch as 60 to 65 per cent of the preventable heat loss is through the ceiling, sufficient insulation for all practical purposes can be achieved by using either an accepted blanket insulation or a fill for the ceiling only. Where the latter is used, ART-PLY is ideal because the fill cannot sift through.



ART-PLY, unlike most wall materials, can be finished in unlimited variations

Stain it, paint it, enamel it, stipple it . . .

ART-PLY takes any finish wood will take

ART-PLY can be finished in an almost unlimited number of ways. Its natural wood grain lends itself to a variety of stain finishes. Being a wood surface, it will take all the variations of surfacing possible with wood, the natural base for paint. Finishes can be further varied with stains, enamels, and sand etchings. We could devote many pages to present the hundreds of possible finishes for ART-PLY, but space here will not permit. We offer a few basic methods. For further information we suggest you consult a good painter.

In Every Instance the PANELS MUST BE SEALED

Art-Ply in interiors should be given at least 3 coats of paint mixed according to following formulas:

	Priming Coat	Second Coat		Flat Finishing Coat		Semi-Gloss Finishing Coat	
		A*	B*	A*	B*	A*	B*
All Purpose Soft Paste White Lead	100 lb.	100 lb.	100 lb.	100 lb.	100 lb.	100 lb.	100 lb.
Raw Linseed Oil	3 gal.						
Turpentine	2 1/4 gal.	1 1/4 gal.		1 3/4 gal.		3/4 gal.	
Flatting Oil, Lead Mixing Oil or Lead Reducing Oil			2 1/2 gal.		2 1/2 gal.		2 gal.
Floor Varnish		3/4 gal.		1 pt.		1 1/4 gal.	1 gal.
Liquid Drier	1 pt.	1/2 pt.		1/2 pt.		1/2 pt.	
Gallons of Paint	8 1/2	5 1/4	5 1/2	5	5 1/2	5 1/4	6
Coverage per Gallon (approximate) Sq. Ft.	700	800	800	800	800	800	800

*Either formula A or B may be used in each case, depending upon availability of materials and personal preference of the decorator. The above formulas may be tinted any color to suit.

FOR AN ENAMEL FINISH, high grade prepared enamel shall be applied as the finish coat over the above priming and second coat.

Stipple Finish

- 1. Priming Coat**
100 lbs. pure white lead...2.78 gals.
4 gals. pure boiled linseed.4. gals.
2 gals. pure turpentine...2. gals.
8.78 gals.
(Coverage approx. 350 sq. ft. per gal.)
- 2. Second Coat**
Equal parts: Pigment wall seal and semi-gloss. (Coverage approximately 350 sq. ft. per gal.)
- 3. Third Coat**
Stippling paste. According to directions on container. Over-glaze if desire color.

Stain Finish

- 1. Priming Coat**
One coat oil stain.
- 2. Second Coat**
One coat shellac. When dry, sand lightly with No. 00 sandpaper.
- 3. Finishing Coat**
 - (a) Gloss finish: Two coats varnish, sanding and allowing ample time between coats.
 - (b) Dull finish: Apply two coats dull varnish.
 - (c) Wax finish: Two coats polishing wax. Last coat rubbed and polished with polishing cloth.

Flat Finish

- 1. Priming Coat**
100 lbs. pure white lead...2.78 gals.
4 gals. pure boiled linseed.4. gals.
2 gals. pure turpentine...2. gals.
8.78 gals.
(Coverage approx. 350 sq. ft. per gal.)
- 2. Second Coat**
Equal parts: Pigment wall seal and good washable wall finish in white or color.
- 3. Third Coat**
Washable wall finish.
Allow ample time between coats. Sand lightly between coats with No. 00 sandpaper.

ART-PLY can be finished with any standard prepared paint. But in every instance the wood MUST first be sealed with any standard wood sealer procured at local paint dealer.

SPECIFICATIONS FOR FINISHING PANELS

(SHOWN ON BACK COVER IN COLOR)

SHADED CHARTREUSE

Apply Pigment Stain* (Japan); Sand with 5-0 Finishing paper; Flute mouldings; Shade♦; Highlight with steel wool; Cover with semi-gloss varnish or lacquer; Use steel wool; and then Wax.

*MIXTURE FOR PIGMENT STAIN

Light Ivory

Use touches of Chrome Green, Chrome Green light, Empire Blue, Raw Sienna, Chrome Yellow (medium), and Burnt Umber.

♦MIXTURE FOR SHADING STAIN . LACQUER

Black

Use touches of Green, Raw Sienna, Burnt Umber, Ivory; Thin out with lacquer thinner.

SHADED BLONDE

Apply Pigment Stain* (Japan); Sand with 5-0 Finishing paper; cut in mouldings; flute mouldings; Line; Shade♦; Highlight with steel wool; Cover with semi-gloss varnish or lacquer; use steel wool, and Wax.

*MIXTURE FOR PIGMENT STAIN

White

Use touch of Raw Sienna, touch of Red, touch of Burnt Umber, touch of Green, and touch of Yellow.

♦MIXTURE FOR SHADING STAIN . LACQUER

Use Burnt Umber, Raw Sienna, a touch of Black and thin out with Lacquer thinner.

DRIFTWOOD TREND

Apply Pigment Stain*; Sand with 5-0 Finishing paper; Cut in mouldings; Flute mouldings, Decorate; Shade♦; Highlight with steel wool; Cover with semi-gloss Varnish or Lacquer; Use steel wool, and then Wax.

*MIXTURE FOR PIGMENT STAIN

Ivory

Use touch of Black, touch of Blue, touch of Green (medium), touch of Raw Sienna.

♦MIXTURE FOR SHADING STAIN

Use Black, Blue, Burnt Umber, touch of Raw Sienna, and thin out with Lacquer thinner.

ROSE GREY

Apply Pigment Stain*; Sand with 5-0 Finishing paper; Cut in mouldings; Decorate; Shade♦; Highlight with steel wool; Cover with semi-gloss Varnish or Lacquer; Use steel wool, and then Wax.

*MIXTURE FOR PIGMENT STAIN

Light Ivory

Use touch of Raw Sienna, touch of Red, touch of Burnt Umber, touch of Black.

♦MIXTURE FOR SHADING STAIN

Use Black, Burnt Umber, Raw Sienna, and thin out with lacquer thinner.

ANTIQUED STIPPLE

Stipple with Light Ivory Lacquer semigloss and heavy material; Give light sanding and cut in, then flute mouldings; Glaze* then wipe; Then apply Two-Tone shade♦; Highlight with steel wool; Apply deep gold stripe; Cover with semi-gloss varnish or lacquer. Use steel wool lightly, then Wax.

*MIXTURE FOR GLAZE

Use Burnt Umber, Raw Sienna, touch of Black, touch of Ivory. Thin out with turpentine; add Japan Dryer.

♦MIXTURE FOR TWO-TONE SHADE

Use Burnt Umber, touch of Black, touch of Raw Sienna, and thin out with lacquer thinner.

MODERN OFF-WHITE

Apply pigment stain (Off White); Sand with 5-0 Finishing paper; Apply Two-Tone Border*; Stripe; Flute mouldings; Shade♦; Highlight with steel wool; Cover with semi-gloss varnish or lacquer; Use steel wool, then wax.

*MIXTURE FOR TWO-TONE

Use White, Empire Blue, touch of Green and touch of Raw Sienna.

♦MIXTURE FOR SHADING STAIN

Use Black, Blue, touch of Burnt Umber, and touch of Raw Sienna; thin out with lacquer thinner.

EARLY AMERICAN

Apply pigment stain*; Sand with 5-0 Finishing paper; Flute mouldings; Decorate; touch up stain; shade♦; Highlight with steel wool; Cover with semigloss Varnish or Lacquer; Use steel wool, and then Wax.

*MIXTURE FOR PIGMENT STAIN

Use Raw Sienna, Burnt Umber, touch of Red, touch of Green and a touch of Ivory.

♦MIXTURE FOR SHADING STAIN

Use Burnt Umber, Raw Sienna, touch of Black, touch of Red, and thin out with Lacquer Thinner.

Shaded Chartreuse★

ART-PLY
STANDARD PLANK

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Shaded Blonde★

ART-PLY
RANDOM PLANK



Driftwood Trend★

ART-PLY
RANDOM PLANK



Rose Gray★

ART-PLY
RANDOM PLANK



Antiqued Stipple★

ART-PLY
RANDOM PLANK



Modern Off-White★

ART-PLY
STANDARD PLANK



Early American★

ART-PLY
STANDARD PLANK

